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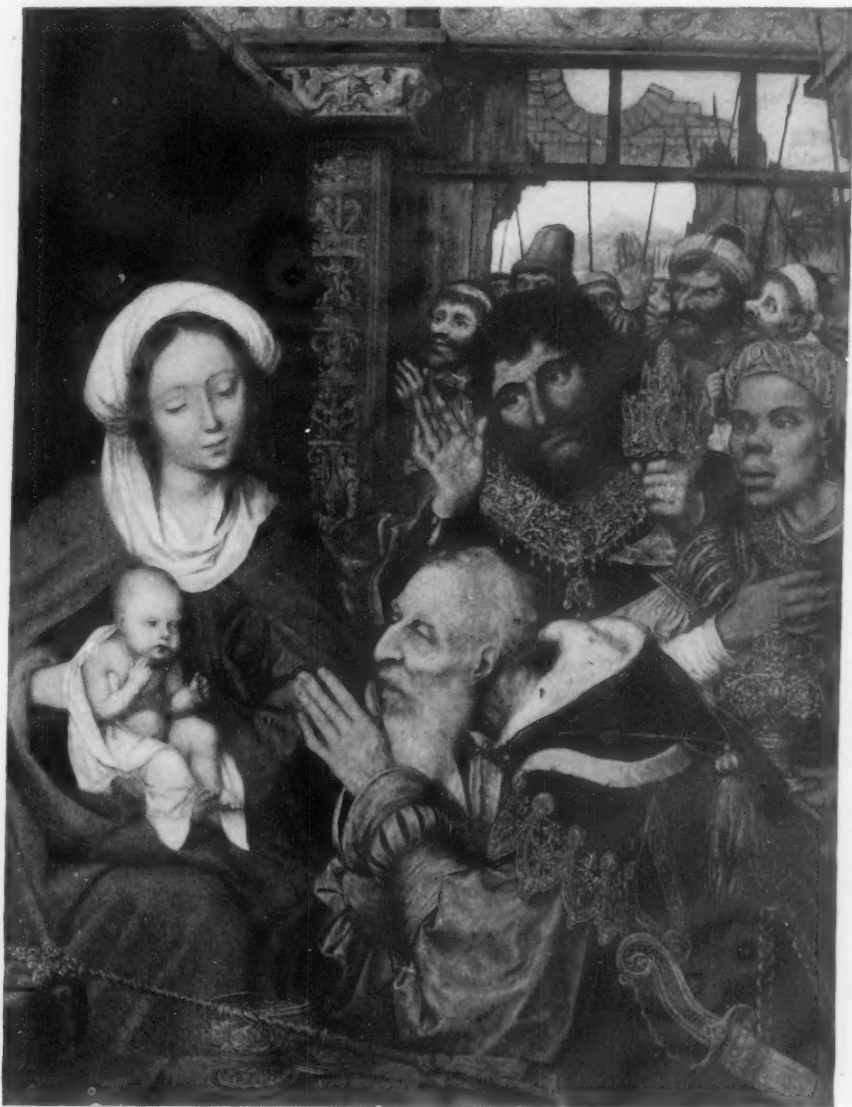
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ADORATION OF THE KINGS, BY QUENTIN METSYS

THE ADORATION OF THE KINGS

BY QUENTIN METSYS

THIS is the third of the pictures of prime importance bought by the Museum during the current year. Unlike the *Meditation on the Passion* by Carpaccio, and the *Three Miracles of Saint Zenobius* by Botticelli, which had been lost sight of in recent years, this work since its exhibition at the Royal Academy in 1883 has been widely recognized as one of the best of the easel pictures by Metsys. About 1890 it was bought from Mr. R. H. Hughes of Kinnel, North Wales, by Mr. Rudolphe Kann. At the dispersal of the Kann Collection it passed into the possession of an English picture dealer and was purchased by the Museum last summer through the Messrs. Dowdeswell.

The work of Quentin Metsys has a particular value to the student of Flemish painting in addition to its intrinsic merit. He lived in the intermediate period between two great epochs; and his pictures, on the one hand, recall the solemnity of the great primitives and their sacerdotal style, and on the other, contain the promise of the magnificent rhetoric of Rubens. His elaborate devotional pictures, like the *Burial of Christ* in Antwerp and the *Legend of Saint Ann* in Brussels, are conceived in a manner allied to that of the old schools of Bruges and Tournay; but, when his clients and the subjects permitted, he allowed himself a novel picturesqueness and introduced details of genre or satire.

These traits are exemplified with admirable effect in the *Adoration of the Kings*. The Madonna and Child differ but little in intention from similar figures by the old masters; they have only become a little more worldly. The dreamy features of the Virgin are those which seemed to haunt Metsys throughout his whole career, and he used this same real or imaginary model for all his beautiful women, however different their characters. Even Herodias in the wing of the *Altarpiece at Antwerp*, who touches the head of Saint John the Baptist with her knife, has the same likeness.

The changing taste of the time is distinctly shown in the other parts of the picture. None of these figures has the reverential dignity with which the earlier artists endowed the Magi and their attendants. In its place is the curiosity about life and character which is so marked a quality of modern art. The decrepit old man who kneels before the Mother and Child is done with unflinching realism, and the characteristics of the negro who stands at the right are carefully noted with the interest of a keen observer to whom the race was unusual. The third king is of a more traditional type and is less successful than the others.

The followers who crowd the entrance of the porch are frankly grotesque. These buffoons with impossible features, distorted mouths, and caricature noses, seem to be rather unconvincing imitations of the Rabelais-like inventions which Hieronymus Bosch had begun to paint in the previous century and which proved so rich a heritage to subsequent artists.

The workmanship in this picture, as well as the conception, partakes of the traditional character. Notwithstanding the exactness with which the redundant detail is rendered and the variety and brilliance of the colors, the effect is broad and well unified and all the objects are enveloped in air. The predominant colors in the foreground, the blue of the Virgin's robe and the orange and black of the costume of the kneeling king, prophesy of certain of the color harmonies of Rubens.

The number 26, which occurs in a cartouche in the decoration of the pilaster, may refer to 1526 and be the date of the painting. This view is suggested by Dr. Friedländer. This, however, would bring the work later in the artist's life than its characteristics seem to indicate. If taken alone, these would point to a time soon after the painting of the triptych at Antwerp, the *Burial of Christ* (dated 1508), with the wings of which—*Salome presenting the Head of Saint John the Baptist* and *Saint John the Evangelist in the Boiling Oil*—our picture has many points of similarity.

B. B.



DETAIL FROM SPINET BY PASPUINO QUERCI

A GIFT OF MUSICAL INSTRUMENTS



ROSE ON VIRGINAL
BY HANS RUCKERS

THROUGH the gift of Mr. Bernardus Boekelman, the Museum has recently come into the possession of four musical instruments of exceptional interest. The group consists of a vir-

ginal by Hans Ruckers the younger, an Italian spinet by Paspuino Querci of Florence, a miniature spinet, and a small *clavecin à maillets* or portable piano.

The most important of these is the Ruckers *vierkante clavisangel* or virginal, an oblong form of spinet. This has a plain case painted black, which rests on its original columned stand. The interior shows the buff and black block-printed paper decoration characteristic of the Ruckers' instruments, the lid bearing the motto painted in black: *Omnis spiritus laudet dominum*. At the right of the soundboard, which is ornamented with floral scrolls in black, is the Hans Ruckers rose, an angel with spread wings playing upon a harp placed between the letters I. R. On the jack-rail is the inscription: *Johannes Rvkers fecit Antverpiae*, and below it, written in ink, appears the date, anno 1622. The recessed keyboard at the right has a compass of four octaves and a half, but the worn ivory naturals and ebony sharps which respond so reluctantly to the modern touch give but a faint idea of the sweet tone that once made these instruments famous.

The Ruckers family, consisting of Hans the elder and his two sons Hans (Johannes or Jean) and Andries, were celebrated instrument-makers of the early seventeenth century resident in Antwerp. Their clavecins had a widespread reputation in Germany, France, Spain, and England,¹ Hans the younger numbering among his patrons Charles I of England, who was fortunate enough to secure an instrument decorated by Rubens, for which he paid the munificent sum of £30. The Museum owns one other Ruckers virginal in the Crosby Brown Collection of Musical Instruments. This is by Christofel Ruckers, whose relation to the original family has never been fully determined. There are but five other instruments of his make, two undated and three dated between the years 1655-59. In all there are 94 examples² of the Ruckers workshop extant, only five of which remain in their native city, housed in the Steen Museum; the others are scattered among museums and private collections. The present specimen, a replica of which is described and illustrated by the late Mr. Hipkins in his well-known work on Musical Instruments,³ has not as yet appeared in any published catalogue.

The popularity of these instruments is evidenced by the fact that they appear so frequently in Dutch paintings of the early seventeenth century. Perhaps the most noted instance of this is *The Music Lesson* of Vermeer, hung in Windsor Castle; in this a lady stands beside a virginal of which the present example might easily be the original

¹ Framery et Ginguené: *Encyclopedie Méthodique*, Paris, MDCCXCI. Article *Clavecin*, pp. 285-286.

² Grove's *Dictionary of Music and Musicians*, New York, 1910, p. 185.

³ Hipkins, A. J., *Musical Instruments*. Edinburgh, 1888, pl. XX.

were it not that the lid bears a different motto: *Musica letitiae comes medicina doloris*. Also in *The Music Lesson* of Metsu we find an instrument in every way closely resembling the work of the Ruckers; and again in Molenaar's *Young Lady Playing the Harpsichord*, of the Ryks Museum, is found a virginal of the same general type. In *The Music Master* of Jan Steen the artist records a harpsichord decorated with the characteristic Ruckers' paper, and Ter Borch, in his delightful musical composition entitled *The Concert*, shows us an interesting harpsichord used as an accompaniment to the 'cello. In thus depicting the home life of their people, the Dutch masters seemed to appreciate the artistic possibilities that lay in the graceful lines of a lute, a 'cello, or a clavecin. As already noted, they repeatedly made use of these in their genre painting, and the natural grouping of their well-posed models about these delightful old-time instruments, so peculiarly adapted to chamber music, produced at once an atmosphere of culture and refinement charming in its simplicity.

The beautiful little spinet by Paspuino Querci, with its inscription: *Paspuino Querci fiorentino fece 1615—La sua presenza e la sua abilita—Bona est or(a)tio cum ieiunio et elemosina*, has an outer case richly ornamented after the style of Raphael with a beautifully balanced design of arabesques on a white ground, the cover bearing a coat of arms. The instrument has a keyboard of ivory naturals with ebony sharps and a geometric rose in the

soundboard. Its compass is three octaves and a fourth.

The third instrument is of the same class as the two preceding, but built on simpler lines. This is a miniature spinet roughly made in the form of a book, probably dating from the early eighteenth century. Its compact form suggests the idea that it may have been used by some chorister-monk to enable him to keep the key, the tone being too feeble to carry farther than the ear of the performer. It has a compass of but one octave and a fifth and its keys are of wood. The soundboard has a geometric rose at the right and the strings pass over two curved bridges.

Equally interesting is the small portable piano or, more properly speaking, *clavecin à maillets*, illustrating an early step in the direction of hammer action. This action is most primitive, suggesting that published by Marius in 1735 and claimed by him to have been invented in 1717. The key is simply balanced as in the clavichord; it works in a slot, and in place of the small metal tangent, a little wooden hammer is fastened to a slip of wood hinged to the back of the key. This, when the key is depressed, rises and strikes the wire. The instrument has a compass of four octaves and a fifth; the keys are of walnut and sycamore and the case of cherry. The soundboard has a curved bridge and the wires are fastened to metal tuning pegs at the right. The lettering of the keys marks its provenance as German, early eighteenth century.

F. M.



DETAIL FROM SPINET BY PASPUINO QUERCI



SPINET, 1615
BY PASPUINO QUERCI



VIRGINAL, 1622
BY HANS RUCKERS THE YOUNGER

ITALIAN SCULPTURE

THREE Italian sculptures purchased by the Museum are now on exhibition in the Room of Recent Accessions. Two of these are portraits: one, a marble relief by Pietro Lombardo; and the other, a terracotta bust by Alessandro Vittoria. The third



THE VISITATION, TERRACOTTA GROUP
FLORENTINE, ABOUT 1500

piece is a small group in painted terracotta representing *The Visitation*.

In Quattrocento portraiture there is shown little or no psychological interest in the sitter. The painter or sculptor was occupied chiefly with objective portrayal, was content with outward resemblances, and did not strive, as was done in the Late Renaissance, to render the personality of the sitter by seizing upon some moment of vivid actuality when gesture and expression combined to interpret character. Portraits of the fifteenth century are consequently naïve and frank, sincere and unpretentious. It is this phase of Italian sculpture that is illustrated in the relief ascribed to Pietro Lombardo (see p. 243), the most

important of the sculptors working in Venice in the second half of the Quattrocento.

The relief, which is executed in white marble, beautifully patinated, measures 17½ inches in height by 9 in width, and represents in profile to the left the head and bust of a youth wearing a berretta on his slightly curly hair, and dressed in doublet and a light sleeveless tunic with embroidered bands at the neck and on the shoulders. The identity of the sitter is not known, but his age is given in an inscription placed at the bottom of the panel: *XIX · ETATIS · ANNO*. The relief is low, yet gives an extraordinary effect of roundness and depth from the subtle distinction of the modeling. The slight undercutting of the profile is a characteristic peculiarity of North Italian sculpture. In the opinion of Dr. Wilhelm Bode, who ascribes our relief to Pietro Lombardo, the portrait was executed about 1490.

Typical of the dignified dramatic portraiture of the sixteenth century is the terracotta bust by Alessandro Vittoria (1525-1608), who has been called the *Tintoretto* of Venetian sculpture. He was the contemporary of Titian and Veronese, of Sansovino and Palladio. After the death of Sansovino, with whom he had studied, Alessandro became head of the Venetian school and director of all art enterprises. His work, both in terracotta and bronze, is marked by great virtuosity and energetic realism.

The life-size bust signed A. V. F. (Alessandro Vittoria fecit), recently acquired by the Museum, is a portrait of Simone Contarini (1563-1633), the Venetian diplomat and poet who served the Republic as ambassador at the courts of Turin, Spain, Constantinople, and France. He is represented as a middle-aged man with short curly hair, large mustache, and long, forked beard. His head is turned to the right, and he looks in this direction with a lively expression of interest. He wears a doublet of some figured stuff, buttoned down the front, and over this a cloak fastened on his right shoulder by a large clasp. The arrangement of the drapery is very similar to that in several other busts by Vittoria.

Finally, there remains to be mentioned the painted terracotta group of *The Visita-*

tion which was shown in the Accession Room last month and continues on exhibition. In this little group, both figures are represented advancing. Saint Elizabeth at the right, bending forward to embrace the Virgin, places her left hand on the

condition and the original polychrome coloring is largely preserved; the fading and softening of the colors have only added to their charm.

Although this little group cannot be ascribed more definitely than to a Florentine



PORTRAIT OF SIMONE CONTARINI
TERRACOTTA BUST. BY ALESSANDRO VITTORIA

Virgin's shoulder, her elbow held by the Virgin's right hand. The Virgin rests her left hand on Saint Elizabeth's shoulder. The Virgin wears a yellow-green head-cloth, a blue mantle falling in many folds, and a light red dress. Saint Elizabeth's mantle is dark blue lined with yellow; her dress, with long full sleeves, and the scarf which covers her head, a dark blue-green. The base is an irregular semicircle; at the back is a low wall or parapet. This base is painted green. The group, which measures 20 inches in height, is only roughly worked in the back. The piece is in excellent con-

dition about 1500, there can be no doubt as to the unknown sculptor's merits. The modeling is fresh and spirited; the group is composed with easy dignity; and in the expression of sentiment, one feels a true sincerity underlying the gravity of demeanor characteristic of the new feeling for beauty that came in with the early years of the High Renaissance, the classic temper that one finds, for example, embodied in such a masterpiece as *The Visitation* painted by Albertinelli in 1503 and now in the Uffizi at Florence, with which our group should be compared.

J. B.

ACCESSIONS TO THE COLLECTION
OF ANCIENT GLASS

THE many varieties of decorating glass vessels employed by the ancients have been fully described in the Supplement to the June BULLETIN, 1911, and can be studied in our Collection of Ancient Glass exhibited in Gallery 39. The only technique which is not adequately illustrated in this collection is that of painted and gilded glass; and for this reason the acquisition of an excellent example of the latter is particularly welcome (fig. 2).

The piece is a fragmentary cup belonging to the class popularly known by the Italian name *vetri a fondi d'oro* (glasses with gold bottoms).¹ These consist of medallions or flat-bottomed cups, the majority of which come from the Roman catacombs, though examples have also been discovered elsewhere in Italy and in the Rhine country. In the catacombs they are found inserted in the plaster of the walls, where they were placed in commemoration of the dead. In the case of the cups the protruding rims are often broken off, but the bottoms, which bear the decoration, are generally well preserved. The process of the decoration appears to have been as follows: While the glass was still hot it was covered with gold-leaf. The design was then engraved on it with a sharp instrument and the superfluous gold-leaf removed from the background. The vessel was thereupon either dipped in liquid transparent glass, or, if the design was not applied directly on the vessel but on a separate piece of glass, this was fused to the vessel. In either case the gold design appears embedded between two layers of glass and is thus perfectly protected.

This process was described some centuries after the production of these glasses by Heraclius in a treatise (*De filialis auro decoratis*), in which he tells of his own attempts to make such cups. In modern times similar experiments were made to revive the technique. At first, great difficulty was experienced in keeping the gold-

leaf intact when the vessel was dipped in the liquid glass; but at last Salviati in Venice succeeded in correctly reproducing the lost art. Inferior reproductions can be distinguished by the fact that the covering layer of glass is not fused with the vessel all over its surface, but is attached only along the edges. The technique must have originated in Egypt, since the earliest specimens are found in Alexandria. The examples from the catacombs mostly belong to the third to fifth centuries A. D.

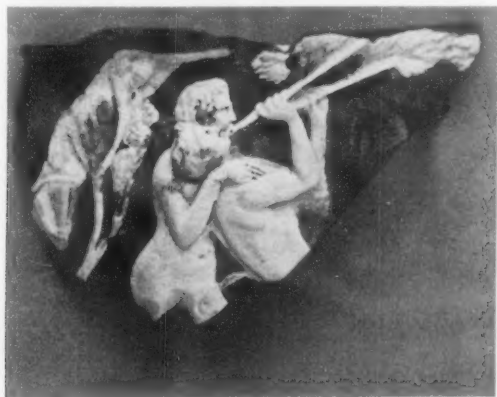
From the point of view of artistic merit the earliest are generally superior to the later specimens. The subjects represented cover a wide range and include scenes taken from classical mythology, daily life, and Christian legends. Classical subjects are particularly frequent on the earlier examples, that is, during the third century A. D., and occur even on glasses found in the catacombs. For it is characteristic of the simplicity of these early Christians that Venus, Cupid, Minerva, and Hercules did not seem incongruous figures on objects employed in the cult of their dead. From the fourth century Christian scenes predominate, the subjects being taken both from the Old and the New Testament. Inscriptions often occur and sometimes even form the sole decoration.

On our example are depicted Saint Peter and Saint Paul, seated facing each other, each lifting a hand as if speaking. A little figure of Christ is placed between them, holding a wreath over the head of each apostle. The names PETRVS and PAV(L)VS are added above. The border around the picture is taken up by another inscription: ELARES EN CRISTO DENGETAS AMICORVM, which is badly spelled Latin for HILARIS IN CRISTO DIGNITAS AMICORVM and may be translated, Joyful in Christ, pride of thy friends. The representation of Saint Peter and Saint Paul is a favorite subject on these glasses. (For illustrations of a number of examples, see Garrucci, *Storia della Arte cristiana*, pls. 178-184.) About the middle of the fourth century A. D., they are depicted as young, beardless figures, in a sitting attitude, and it is thus that we find them on our example; later they are represented standing, often

¹ For the most recent scientific treatise on this subject, see Vopel, *Die altchristlichen Goldgläser*, 1898.

in conjunction with other saints; and finally they appear in bust form. In these later specimens the apostles are no longer conceived of as young men, but as old, bearded figures. One of these late representations, with Saint Peter and Saint Paul in bust form

with an interesting representation of a river-god in recumbent attitude, pouring water from an amphora. The background is filled with small horizontal blue strokes which are apparently meant to indicate water. Above can be seen parts of two



a



b



c

FIG. 1. FRAGMENTS OF A GLASS CUP. FIRST CENTURY, A. D.

facing each other, will be found in the Glass Room (Gallery 39) in Case B. It belongs to the Gréau Collection of glass, lent by J. Pierpont Morgan. Unfortunately the preservation is not good, the glass being broken in several pieces and the gold-leaf having become discolored.

In this connection must be mentioned another piece of gilt glass belonging to the Gréau Collection (Gallery 39, Case B). It is a fragment from the bottom of a bowl

horses in full gallop. Not enough remains to make out the subject represented.

The glass collection has further been enriched by three beautiful fragments from a dark blue cup decorated with reliefs in opaque white (fig. 1). The technique of this form of decoration has already been described in the Supplement to the June BULLETIN, 1911, p. 22. It was practised during the first century A. D. Two of the newly acquired pieces (b, c) are from opposite

sides of the cup, each showing remains of a handle below which are the heads of Seilenos and a young satyr respectively; in the background are trees and a pair of pipes. The third (a) shows a satyr blowing the double flutes, leaning back and supported by a companion. The workmanship of this piece is exquisite; the modeling of the two bodies is beautifully rendered, every detail being indicated with great care. When we

remember the great difficulty of working with so brittle a material as glass, our appreciation of the artist's skill will be proportionate. From the curvature of the fragments and the remains of the handles the shape of the cup can be made out. It is of the form often found in late Greek and Roman glazed pottery and consists of a deep bowl with low foot and a pair of round perpendicular handles.

G. M. A. R.



FIG. 2. FRAGMENT OF A GILDED GLASS CUP
FOURTH CENTURY A. D.

PRINCIPAL ACCESSIONS

A RECENTLY PURCHASED DRAWING BY REMBRANDT.—This drawing, which comes from the Rev-eley Collection, has been placed in the center of the west wall in Gallery 25. The subject is Saint John and Saint Peter at the Beautiful Gate of the Temple. It dates from the period between the years 1646 and 1650 when so many of the painter's most famous Biblical scenes were produced, such, for instance, as the Adoration of the Shepherds, in the National Gallery,¹ Christ at Emmaus, in the Louvre, and the etching of the "Hundred Guilder Print." It was the time of all others when his drawings were most remarkable, and our drawing is worthy of its time. One is at a loss in attempting to analyze the means by which these swift, abrupt lines have been made to contain such an infinity of expression, and these dingy people have been transfigured with such resistless poetry. Were Rembrandt's work to disappear with the exception only of several drawings of this caliber, these alone would suffice to account to future ages for the veneration in which we hold him.

B. B.

ACCESSIONS IN ARMS AND ARMOR.—A notable gift to the Department of Arms and Armor was lately made by our President, Mr. J. Pierpont Morgan. It consists of five objects obtained by him during a visit to Rome in the spring of 1911: a North Italian head-piece and four swords, each of these admirably representing the art of the armorer.

The head-piece dates from the end of the fifteenth century and is an example of the deep, close-fitting *salade*, or *barbute*, well known in paintings of the period, but rarely seen in collections. It is of the form perfected in Milan in the ateliers of the famous

armorers, Missaglia, whose initial, with the mark of double proof, occurs in similar specimens. In this regard, however, the present *barbute* cannot readily be examined, since it is completely inclosed in a casing of velvet. This form of textile garniture is retained in but few examples of early *salades*. It is usually referred to as of Venetian style, since it appears in the head-pieces



SAINT JOHN AND SAINT PETER AT THE
BEAUTIFUL GATE
A DRAWING BY REMBRANDT

of the doge's guard, where it seems to have been retained in use for more than a century, in many cases furnished with elaborate ornaments in gilded bronze. In the present example, the red velvet garniture is margined with galloon, and topped with a crest of gilded bronze, a demi-lion rising from a crown.

Of the four rapiers included in Mr. Morgan's gift the most modern dates about 1625. It is in Spanish style with a solid

¹ The Museum possesses an ancient copy of this work given by Mr. Marquand in 1888 and now exhibited in Gallery 26.

cup-shaped guard. The latter, however, is certainly of Italian workmanship, for it bears the signature of Carlo Piccinino, one of the later members of the distinguished family of Milanese armorers and swordsmiths. The hilt is, in fact, the most beautiful of this type which the writer has seen. It is boldly chiseled, showing trophies and combats, framed as medallions in wreaths of laurel. The chiseling is in high relief, carried out with remarkable delicacy in details. The border of the guard, which expands like a brim, is bent down so as to lie close to the margin of the cup, thus forming a deep crease which served to catch the point of an antagonist's rapier. This deep creased border is chiseled admirably with a wreath of laurel held together by fillets, a motive seen on other parts of the hilt as well as on the quillons and the branch. There also appears a mascarón, in true North Italian fashion, in the region of the base of the blade. The latter is of Solingen workmanship.

Two of the long rapiers date from the end of the sixteenth century. One of them is Italian, its hilt richly gilded and decorated in a style of strap-work and medallions. Its pommel is of massive elegance, its design including a series of four-sided bosses which catch the light at many points. The quillons are curved, one forward and one backward, each terminating in a grotesque head. The guard is of annular type, a large ring arising from the base of the quillons, and a small ring extending outward from the end of the *pas d'âne*. The second sword of this period has a hilt gilded and richly sculptured in steel. In its decoration occur many types of grotesque heads, of which two with interlacing horns form the central ornament of an oblique guard. Its design exhibits the skill of the swordsmith, especially in the use of depressed areas, trenches, and perforations, which give contrasts in color of great decorative value in the scheme of decoration. The blade of this sword is of a slightly later date than the hilt; it is probably French and bears the inscription: QVI CON COVES OFFENCERA+MON MAISTRE OV SA DAME+ME FAVLT DE SON CORPS+SEPARER L'AME. The present specimen suggests the rapier

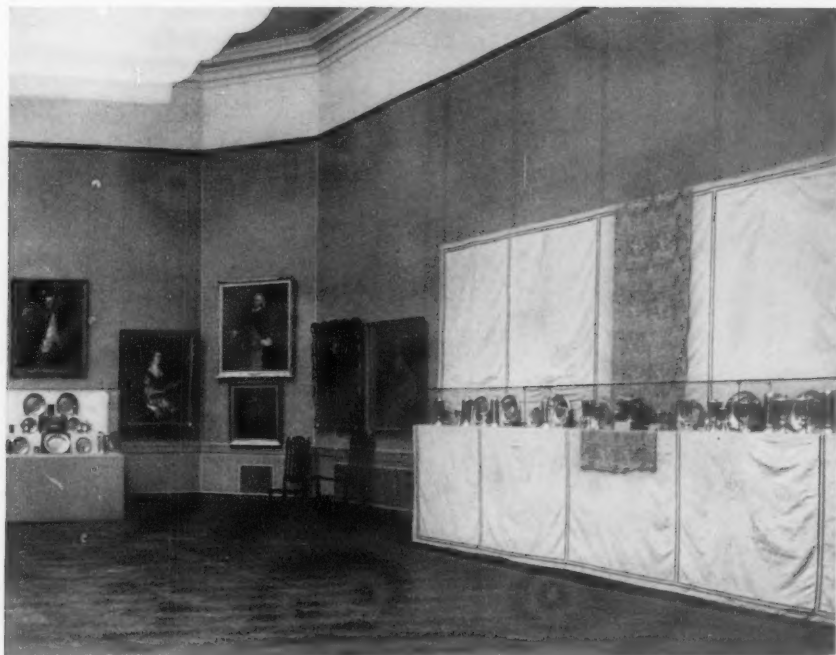
pictured in Skelton's Meyrick, plate CVI, but is of richer ornamentation.

The fourth sword dates about 1550. The blade is broad and bears the Toledo mark. The quillons are straight, the guard annular, the pommel flattened, large, and elliptical. The hilt is decorated with medallions richly gilded, framed by strap-work encrusted with silver; its general color appears to have been russet, against which a parallel series of close-set silver chevrons appears in bright relief. From its exquisite design and workmanship this rapier may well have been borne by a personage of the highest rank. B. D.



HEAD-PIECE
NORTH ITALIAN, XV CENTURY

A MARBLE CRUCIFIX.—A marble crucifix, Italian, of the fifteenth century, has been given to the Museum by Mr. George Blumenthal. The piece, which is of considerable size, measuring 48 inches by 24½, is not unfamiliar to the Museum's visitors, as it was exhibited for a time in the Wing of Decorative Arts as a loan from Mr. Blumenthal. The cross, as well as the figure, is of marble; the Christ is nude except for a loin-cloth fastened on His left side; His head is inclined forward over His right breast. The sculpture is archaistic in style, but vigorous and dramatic. It would appear to be of Ferrarese workmanship, probably about the third quarter of the fifteenth century.



DETAIL SHOWING EXHIBITION OF EARLY SILVER AND PORTRAITS
TEMPORARY EXHIBITION ROOM

NOTES

THE RECEPTION TO MEMBERS.—The members and their friends, on Monday evening, November 6th, availed themselves of the opportunity to see the section of the Museum devoted to the Egyptian collection—material received by the Museum by gifts, by purchase, and through its excavations recently carried on in Egypt—which, under the direction of Mr. A. M. Lythgoe, Curator of the Department, and his assistants, Messrs. Mace and Winlock and Miss Ransom, has been arranged in ten rooms, with every help for study and general appreciation. On the same evening there was given, also, a first view of the loan collection of early silver brought together by the officers of the Colonial Dames of the State of New York through the agency of its organization and its affiliated

societies, and of the collection of colonial portraits by Blackburn, Copley, Smibert, and Pelham, generously lent for this occasion by their owners.

The guests were received in the main Fifth Avenue Entrance Hall by the President of the Museum, Mr. J. Pierpont Morgan, and in the loan exhibition gallery by Mrs. William Robison, the President of the Colonial Dames.

The special loan exhibition will remain on view until December 31st.

RECENT PUBLICATIONS.—An illustrated handbook to the Egyptian rooms,¹ prepared by members of the Department, and illustrated catalogues of the loan collec-

¹ A handbook of the Egyptian rooms. With illustrations. New York, MCMXI. xxii 176 pages, illus. plates. 8vo. Price, \$.25.

tions of American silver and portraits have recently been placed on sale. The first of these gives a general account of the art of Egypt divided by periods following the arrangement of the rooms, with special references to the most important objects in the collection, and furnishes an admirable handbook to the general subject. The silver catalogue,¹ which is arranged according to makers, is preceded by an introduction on the early silversmiths of New York, written by Mr. R. T. Haines Halsey, which will be found to be of great value to collectors and students of this little-known branch of the American decorative arts. In the catalogue of portraits² will be found an introduction on the American painters in Colonial days, especially those represented in the collection, Blackburn, Copley, Pelham, and Smibert, and many valuable notes.

These volumes will be mailed upon request to the Secretary of the Museum.

THE LECTURE HALL.—The new Lecture Hall was used for the first time since its completion at a meeting of the Association of Collegiate Alumnae on the afternoon of October 27th, in connection with their convention in this city. A brief address of welcome was made by the Director of the Museum, which was followed by one on A Rational Application of Art to Daily Life, by Frank Alvah Parsons. The acoustic properties of the hall, which had been so defective as to make its use practically impossible, were found to have been greatly improved by the alterations executed by McKim, Mead, and White under the direction of Professor Wallace C. Sabine.

The New York Library Club held its first meeting of the season of 1911-1912 in the Lecture Room on November 9, 1911. Addresses were made by Mrs. A. L. Roesler,

whose subject was the Library of the American Museum of Natural History, and by Mr. Frederick S. Dellenbaugh of the American Geographical Society, who spoke of the contents of the Geographical Society's Library. Both speakers pointed out the advantages and opportunities of these special libraries.

The usefulness of our own Museum Library was also brought to the notice of the members of the Club by William R. Clifford. Miss M. W. Plummer spoke of the Library School with which she is connected.

At the close of the meeting the members visited the Library of the Museum.

Dr. James P. Haney, director of art in the high schools of the city, has given two lessons to teachers in the hall, designed to show them how to take their classes around the Museum. His instruction was given in the form of object lessons by having at each meeting a typical class of boys, to whom his remarks were chiefly addressed and in whom he stimulated an interest in the paintings illustrated on the screen by a system of questions and answers.

Mr. Lythgoe's lectures on the History of Art in Ancient Egypt, which could not be given at the time of the opening of the new Egyptian galleries, have since been begun and are now in progress. These lectures, which are given on Tuesday and Friday afternoons at 4:30, are intended primarily for members of the Museum; but if any seats remain vacant at 4:25, they may be occupied by the public without tickets. The dates and titles of the course are as follows:

- Nov. 28: The Beginnings of Egyptian Civilization.
- Dec. 1: The Pyramids and their Temples.
- Dec. 5: The Mastaba-tombs of the Old Kingdom.
- Dec. 8: The Pyramids and Tombs of the Middle Kingdom.
- Dec. 12: Thebes and the Empire.
- Dec. 15: The Great Oasis and its Monuments of the later Periods.

THE LIBRARY.—The additions to the Library during October were one hundred and eighty-three volumes, divided as follows: By purchase, one hundred and fifty-two; by gift, thirty-one. Twenty-four photographs were added to the collection.

¹ Catalogue of an exhibition of silver used in New York, New Jersey, and the South. With a note on early New York Silversmiths, by R. T. Haines Halsey. New York, November 6 to December 31, MCMXI. xxxvi, 85 pages, illus., 29 plates. 8vo. Price, \$.25.

² Catalogue of an exhibition of Colonial portraits. New York, November 6 to December 31, MCMXI. x, 70 pages. 11 plates. 8vo. Price, \$.25.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

The names of the donors are Mme. Elise Böhm, Mr. Hugo Helbing, Mrs. Ludwig played some of the interesting illuminated manuscripts and early printed books be-



THE THIRD EGYPTIAN ROOM

Mond, Mr. Clarence B. Moore, Mr. Don C. Seitz, Mr. James P. Silo, and Mr. H. A. Hammond Smith.

Three exhibition cases, in which are dis-

longing to the collections, have been placed in the reading room.

The attendance during the month was seven hundred and fifty-one.

COMPLETE LIST OF ACCESSIONS

OCTOBER 20 TO NOVEMBER 20, 1911*

CLASS	OBJECT	SOURCE
ANTIQUITIES—GREEK.....	Fourteen vases, fifty fragments of vases, and a stone bowl, from Knossos (Crete) and Phylakopi (Melos), dating from the Neolithic to the late Minoan II period (about 3000-1350 B. C.).	Acquired by Exchange with the Ashmolean Museum, Oxford.
ARMS AND ARMOR.....	*Bronze axehead, North Indian, sixteenth century.	Anonymous Gift.
FURNITURE AND WOODWORK	†Miniature chest of drawers, American, Colonial period, first half of eighteenth century.	Gift of Mrs. Fannie Avery Welcher.
IVORIES.....	†Carved ivory crozier volute, Italian, fifteenth century.	Purchase.
MEDALS, PLAQUES, ETC....	†Two bronze medals, James, Cardinal Gibbons, by J. M. Miller.	Gift of Cardinal Gibbons.
	†Bronze Coronation medal, George V and Mary, by F. Bowcher.	Gift of Mr. Edward D. Adams.
MINIATURES.....	†Miniature on ivory, Girl with Roses, by Marie A. Hyde.	Gift of Mrs. Sterling B. Hubbard.
SCULPTURE.....	†Crucifixion, marble, Italian (Ferrarese), late fifteenth century.	Gift of Mr. George Blumenthal.
	†Terracotta bust, Simone Contarini, by Alessandro Vittoria, 1525-1608	Purchase.

LIST OF LOANS

OCTOBER 20 TO NOVEMBER 20, 1911

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN.... (Floor I, Wing E, Room 6)	Colored limestone kneeling figure and an alabaster figure of a male dwarf, eighteenth dynasty.	Lent by Mr. J. Pierpont Morgan.
	*Not yet placed on exhibition.	
	† Recent Accessions Room (Floor I, Room 6).	

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
CERAMICS.....	*Large Urbino plaque, Italian, sixteenth century.....	Lent by Mr. Marcus T. Reynolds.
	*Three figures, temple tiles, glazed pottery, Chinese, Ming dynasty..	Lent by Mr. Grenville Lindall Winthrop.
(Floor I, Wing F, Room 1)	Two small Gubbio plates, by Maestro Giorgio, fifteenth century; large Deruta plate, sixteenth century...	Lent by Mr. V. Everit Macy.
	*Eight tiles, Persian, seventeenth century.....	Lent by Mr. Lockwood de Forest.
	*One black and two blue and white jasper medallions by Wedgwood, English, late eighteenth century..	Lent by Mr. J. William Yates, Jr.
FURNITURE AND WOODWORK	*Six chest fronts, Turkish, eighteenth century; thirteen coffer fronts, four coffer tops and one coffret top, English and North French, seventeenth and eighteenth century....	Lent by Mr. Lockwood de Forest.
METALWORK.....	*Thirty-two pieces of silver, American, late eighteenth and early nineteenth century.....	Lent by Hon. A. T. Clearwater.
PAINTINGS.....	*Trunk of a Tree, by Francis D. Millet.....	Lent by Mrs. Leavitt Hunt.
TEXTILES..... (Floor I, Entrance Hall)	Five Gobelin tapestries, illustrating the Adventures of Don Quixote, eighteenth century.....	Lent by Mr. J. Pierpont Morgan.
	* Not yet placed on exhibition.	



PORTRAIT OF A MAN
 MARBLE RELIEF
 BY PIETRO LOMBARDO

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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MEMBERSHIP

BENEFACTORS, who contribute or devise.	\$50,000
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ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

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A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be obtained at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 20,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.

